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down with far greater certainty to posterity, and would be received with far warmer welcome by time to come than it can be in its present voluminous comprehensiveness, encompassing as it does a vast proportion of matter which, whether considered as so heavy that it will sink the pure ore in the stream of time, or as so trivial that the unalloyed matter will be borne away through space in its evanescence, is likely to impede many a future antiquary's investigation of our composer's works. Bishop the editor did serious injustice to Bishop the composer; he would have fared endlessly better at the hands of some less sensitive compiler, who, uninfluenced by fatherly fondness, that ever holds in greatest favor those of his offspring which general criticism condemns, would have limited the selection to the really good among the pieces, and would have left those of questionable merit to the undisputed dust of forgetfulness. My belief and trust is, that in this respect Bishop's Glees will eventually edit themselves, or, at least that, while some of them will certainly die out of knowledge beyond the galvanic power of republication to revive them, many others, self-separated from these by their intrinsic vitality, many which always were admired, and which now are favorites, will for ever continue in popular knowledge, and will stand in futurity as the living monument of him who supported the musical claims of his country at an era when these had no other acknowledged representative, and thus hold in honour to coming generations the name of Henry Rowley Bishop.

ROYAL ENGLISH OPERA.

THAT opera in English, if not English opera, can attract audiences so as to make the "Limited Liability Company" a fair speculation, has been proved by the production of Gounod's Opera *Le Médecin Malgré lui*, under the title of the *Mock Doctor*. Though produced as late as the 6th ult., and in the last week but one of the season, the opera has so completely taken its stand in public estimation, that we may reasonably look for it as one of the works to be put forward at the commencement of the next campaign. Never have we heard an opera more thoroughly win the favour of an audience on a first night by its own merits; and never have we listened to applause so unmistakably spontaneous as greeted every piece in a work which we think destined to take rank amongst the very few comic operas which our best composers have bequeathed to us. The *Mock Doctor* is a composition thoroughly original in style; and written throughout in a real school, free alike from scholastic pedantry and from popular pandering, and appealing therefore to all classes, from the very fact of the composer's steady resolve to be true to art alone. The overture has a fine bold movement as the leading subject, which prepares the listener for the style of music which is to follow; and the bustling and animated opening scene between the woodcutter and his wife reminds us so strongly of the Mozartean treatment of similar situations, that the attention is kept thoroughly active throughout, and we feel that the orchestra is to bear as important a part in the opera as the voices. The song addressed by *Dominique* to his bottle, is an excellent piece of genuine quaint humour; and the instrumentation is so full of character that, in spite of the length of the composition, it was enthusiastically *encored*. The

chorus of woodcutters, at the end of the first act, is a fresh and genial piece of vigorous writing, fully worthy of all the applause with which it was greeted; and the *encore* which it elicited is a sure proof that an audience can be awakened to enthusiasm by means far more legitimate than can be dreamt of by those composers who work only with brass and lungs. The serenade in the second act must be separated from Mr. Henry Haigh's treatment of it before it can be fairly judged. It is unquestionably one of the best things in the opera; a pure love-strain, instrumented with a delicacy which demands an equal amount of delicacy in the vocalist. The concerted music is masterly throughout, containing indeed scarcely a weak bar. We must especially instance the *finale* to the second act, in which some portions of the overture are happily introduced; the Sestett "Now pray, fair maid," where the mock doctor is examining his patient; and the scene in which a chorus of persons soliciting his advice, is skillfully woven in with the air "Hail physic, glorious science," in which the pretended man of learning congratulates himself upon his success.

The quaint humour of Molière's is most admirably preserved in the *libretto* of Mr. C. L. Kenney; and, indeed, without the music it would have made a very agreeable little comedy. With the exception of Mr. Henry Haigh (who although painstaking and earnest, seems out of place in the refined music of the lover), everybody was excellent. No praise can be too great for Mr. H. Corri, who in the part of the Mock Doctor, *Dominique*, absolutely astonished even his warmest admirers, both by his singing and acting. Miss Poole, as his wife, was, as she always is, thoroughly alive to the minutest points of her character, and able to give the utmost effect to the music by a careful study of its meaning. The other parts were also well filled; and in every respect the performance of the opera reflected the utmost credit upon the artists, as well as upon the management.

MONDAY POPULAR CONCERTS.

THE principal event of interest at these concerts has been the first appearance this season of Herr Joachim and Signor Piatti. It is a proof of the cultivated taste of the audiences at these classical meetings that no artist seems so perfectly to satisfy them in the important post of principal violin as Herr Joachim; and perhaps no better Quartett could have been selected to display the excessive refinement of his style than Beethoven's Op. 59, in C (dedicated to Count Rasoumowski), the playing of which throughout was absolute perfection. The Sonata in B flat of Schubert for pianoforte alone, was done ample justice to by Mr. Charles Hallé; but the want of marked character in the leading subjects was made still more apparent by its being placed between Beethoven's Quartett in C, and Mozart's Sonata in E minor, for pianoforte and violin, (most exquisitely performed by Mr. Charles Hallé and Herr Joachim), the beauties of which latter composition seemed thoroughly appreciated by the audience. Some morning performances of these concerts have been given during the month, which have been on each occasion most numerously attended.

GALLERY OF ILLUSTRATION.

MR. GERMAN REED's new entertainment entitled *A Peculiar Family*, although cleverly written, and acted by Mr. and Mrs. German Reed, assisted by Mr. John Parry, with more real intelligence than we often see at the regular theatres, has so little claim on our notice in a strictly musical point of view, that we content ourselves with merely recording its success. The author is Mr. William Brough. No person who goes to witness this sprightly little piece should omit seeing the sketch which follows it, *Mrs. Roseleaf at the sea-side*, which is entirely supported by Mr. John Parry; and in which he exhibits a refined satire on conventional society quite refreshing in these days when coarse burlesque is so often mistaken for wit.